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### PEGASUS AS THE POET'S STEED

In many of our best books of reference—English, French, and German—we are told that the conception of Pegasus as the 'poet's steed' is found first in Boiardo's Orlando Innamorato; also, that it was definitely ascribed to Boiardo in Der Neue Teutsche Merkur, in 1796. Both these statements seem to be wrong; see Modern Language Notes 23.32; 36.58.

In the Revue Archéologique for 1920, 234, M. Salomon Reinach suggests that this modern conception of Pegasus is due to a humanistic misunderstanding of Catullus 55.16, Non si Pegaseo ferar volatu, though he can trace it back only to the middle of the sixteenth century. In Modern Language Notes 23 (1908), 32, I quoted it from a Spanish poem of the year 1497, Juan del Enzina's Tragedia Trovada á la Dolorosa Muerte del Príncipe Don Juan:

Despierta, despierta tus fuerzas, Pegaso,  
Tú que llevabas á Belerofonte;  
Llévame á ver aquel alto monte,  
Muéstrame el agua mejor del Parnaso, etc.

I have lately found it in a poem by Tito Vespasiano Strozzi (the maternal uncle of Boiardo). Here the poet appeals to Ercole I. d'Este to organize an expedition against the Turks, and promises to accompany this 'second Hercules'—unless his Pegasus 'casts a shoe':

Se non si sfera il mio destrier Pegaso,  
Disposto son, Signor, seguirti anche io  
Di dove nasce il sol fino a l'ocaso;  
Chè felice è colui che muor per Dio.

This poem is printed (from a Ferrara manuscript) in Anita Della Guardia's Tito Vespasiano Strozzi, Poesie Latine, 229-232 (Modena, 1916). The exact date is hard to fix, but it seems to have been written about 1483 or 1484. In any case, the closing lines read as if the *destrier Pegaso* were already a rather familiar fancy. Compare Byron, Don Juan 5.2, "Now, if my Pegasus should not be shod ill".

But, after all, is the fancy so certainly humanistic? Possibly something of the sort is implied in an early epigram of the Greek Anthology, 13.29 (by Nicaenetus, third century B. C.). The literal meaning of the passage may be given in Mr. Paton's new rendering: Wine is a swift horse to the poet who would charm, but, drinking water, thou shalt give birth to naught that is clever. This Cratinus said, etc.

The old Bohn translation of the same epigram, in Athenaeus 2.9, was more picturesque:

But wine is the horse of Parnassus,  
That carries a bard to the skies.

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### CICERO, IN CATILINAM 3.11

The first sentence of Cicero, Cat. 3.11 runs thus: Leguntur eadem ratione ad Senatum Allobrogum populumque litterae. Most of the School editions I have seen interpret *eadem ratione* as meaning 'to the same effect', i. e. 'with the same contents'; they thus

refer the expression to *litterae*. None, to my knowledge, has any explanation to offer for the abnormal construction which thus confronts us.

No doubt, they are led to the above interpretation by the parallelism of Cicero, Cat. 3.10, where we read, Recitatae sunt tabellae in eandem fere sententiam (i. e. scriptae). The parallelism might be questioned in view of the dissimilarity of case, though nobody will deny that the word *ratio* is elastic enough to have the meaning referred to above.

But what of the unusual construction? Who would dare say that such a resourceful stylist as Cicero could not have expressed himself otherwise, as in fact he does in Ad Att. 1.11.1: epistulis tuis perdiligenter in eandem rationem scriptis. Why not explain *eadem ratione* by 'in the same manner', 'with the same formalities', i. e. with the formalities which were observed when the other letters were read—presentation of the seal to the author of the letter and its recognition by him?

With such an interpretation *eadem ratione* becomes an ablative of manner modifying *leguntur*, which it immediately follows. The sense is quite satisfactory and the rules of construction are observed. This explanation is mentioned by Wilkins in his edition of the Orations against Catiline (Macmillan). Tunstall, in his edition (D. C. Heath and Co.) translates the phrase by "in the same manner", without further commentary.

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### ROMAN WIT

All sorts of questions come to the editorial desk. One that came to me some time ago led me to make a statement with respect to articles dealing with Roman wit. The information contained in that reply may be of service to others. I referred my correspondent to the following articles: F. W. Kelsey, Cicero as a Wit, The Classical Journal 3.3-10 (November, 1907); F. W. Kelsey, Cicero's Jokes on the Consulship of Caninius Rebilus, The Classical Journal 4.129-131 (January, 1909); Irene Nye, Humor Repeats Itself, The Classical Journal 9.154-164 (January, 1914).

C. K.

### THE FALL OF TROY

#### A Dramatization of Vergil's Aeneid, Book II

Attention should have been called long ago to the fact that, in May last, at the Phebe Anna Thorne Model School, at Bryn Mawr, a play, in English, called The Fall of Troy, was produced. The play was written by four members of the class of 1920 of the School, and produced by them with the assistance of other members of the School. The play was published in a periodical supported by the School, entitled Pagoda Sketches, No. II (June, 1920). See pages 3-23. In the brief Introduction, it is explained that the play is fundamentally a translation from Aeneid, Book II. To secure coherence and dramatic effect the longer speeches were omitted or shortened and a few speeches were inserted, such as speeches by Cassandra and Helen. For the sake of unity, changes of scene were allowed. Actual warfare and death scenes were omitted; otherwise the play follows the Aeneid as closely as possible. The verses read well. Taken all in all, this was a highly creditable performance.

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